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SIRI HUSTVEDT
(1955, Northfield, USA)

EDUCATION:

Ph.D. in English, Columbia University, 1986

M.A. in English, Columbia University, 1979

B.A. in History, St. Olaf College, Phi Beta Kappa, *summa cum laude*, 1977

PUBLICATIONS:

Books:

POEMS:

Reading to You. Barrytown, New York: Station Hill Press, 1982.

NOVELS:

The Blindfold. New York: Poseidon Press, 1992.

The Enchantment of Lily Dahl. New York: Henry Holt, 1996.

What I Loved. New York: Henry Holt, 2003.

The Sorrows of an American. New York: Henry Holt, 2008.

The Summer Without Men. New York: Picador, May, 2011.



NONFICTION:

Yonder. New York: Henry Holt, 1998.

Mysteries of the Rectangle: Essays on Painting, Princeton Architectural Press 2005.

A Plea for Eros. New York: Picador, 2006.

The Shaking Woman or a History of My Nerves. New York: Henry Holt, 2010.

Living, Thinking, Looking. (essays) Picador, 2012.

Publications in Journals and Anthologies:

POEMS:

“Weather Markings.” *The Paris Review* 81(1981): 136-137

Reprinted. *The Paris Review Anthology*. Ed. George Plimpton. New York: Norton, 1990. 582-583.

“Broken Geometry.” *Pequod* 12 (1981): 69-73.

“Eclipse,” “Hermaphroditic Parallels.” *The Paris Review* 87 (1983): 129-130.

“Haiku” (on Chardin). *Art Issues*, Summer (2000).

“Nine Boxes.” *A Convergence of Birds: Original Fiction and Poetry Inspired by the Work of Joseph Cornell*. Ed., Jonathan Safran Foer. New York: D.A.P., 2001. 93-98.

STORIES:

“Mr. Morning.” *Ontario Review* 30 (1989): 80-98.

Reprinted in *The Best American Short Stories 1990*. Ed. Richard Ford. New York: Houghton Mifflin. 1990. 105-126.

Also reprinted in *The Literary Insomniac: Stories and Essays for Sleepless Nights*. Eds. Elyse Cheney and Wendy Hubbert. New York: Doubleday, 1996. 20-48.

“Houdini.” *Fiction* 9 (1990): 144-162.

Reprinted in *Best American Short Stories 1991*. Ed. Alice Adams. New York: Houghton Mifflin, 1991. 209-227.

ESSAYS ON VISUAL ART:

“Vermeer’s Annunciation.” *Modern Painters*, Spring, 1996.

“Ghosts at the Table.” *Modern Painters*, Summer, 1997.

“Not Just Bottles” (on Giorgio Morandi). *Modern Painters*, Winter, 1998.

Reprinted: *The Penguin Book of Art Writing*. Eds. Karen Wright and Martin Gayford, 1999.

Reprinted in *Writers on Artists*, London: DK, 2001.

“The Man with the Red Crayon” (on Chardin). *Modern Painters*, Spring, 2000.

“Double Exposure” (on Gerhard Richter). *Modern Painters*, Summer, 2002.

“Heaven’s Alphabet” (on Russian avant-garde book exhibition at MoMA) *Art on Paper*, July, August, 2002.

“Remembering in Color” (on Joan Mitchell). *Modern Painters*, Autumn, 2002.

“The Pleasures of Bewilderment”(on Giorgione). *The Yale Review* 91 (2003): 85-93.

“Finding Goya’s Head.” *Modern Painters*. Winter, 2003.

“Necessary Leaps” (catalogue essay). *Richard Allen Morris: Retrospective 1958-2004*.

Museum Haus Lange. Krefeld, Germany: 2004.

Reprinted in *Modern Painters*. Winter, 2004.

“Goya’s Bodies: The Living, the Dead, and the Ghostly.” *The Yale Review* 93 (2005): 34-59.

“Old Pictures” (on photography) *Modern Painters*, Fall, 2005.

“Insides Out” (on Kiki Smith). *Modern Painters*, 2006.

“The Places that Scare You” (on Louise Bourgeois) *The Guardian*, October 6, 2007.

“The Enchanted and Demonic World of Annette Messager” *The Guardian*, February 21, 2009.

“Truth and Rightness” (catalogue essay for Gerhard Richter). *Gerhard Richter: Overpainted Photographs*, ed. Markus Heinselmann, Hatje Cantz, 2009.

“The Drama of Perception: Looking at Morandi.” *The Yale Review* 97 (2009).

“Embodied Visions: What Does it Mean to Look at a Work of Art,” *The Yale Review* 98 (2010).

“A Woman Looking at Men Looking at Women.” Catalogue essay for *Frauen: Picasso, Beckmann, de Kooning* at Pinakothek der Moderne. Munich (2012)

ESSAYS ON VARIOUS SUBJECTS:

“Gatsby’s Glasses.” *Conjunctions*: 29. *Tributes: American Writers on American Writers*, (1997): 265-275.

“A Plea for Eros.” *Brick*, 1997.

Reprinted in *The Art of the Essay: The Best of 1999*. Ed. Philip Lopate. New York: Random House, 1999.

“Franklin Pangborn: An Apologia.” *O.K. You Mugs: Writers on Movie Actors*. Eds. Luc Sante and Melissa Pierson. New York: Granta Books, 1999.

Essay on Bohumil Hrabal’s *I Served the King of England*. *Lost Classics: Writers on Books Loved and Lost*. Eds. Michael Ondaatje, Michael Redhill, Linda and Esta Spalding. London: Bloomsbury, 2001.

“The World Trade Center.” *110 Stories: New York Writers After September 11*. Ed. Ulrich Baer. New York: New York University Press, 2002.

“Being a Man.” *Conjunctions* 41, *Two Kingdoms: The Dualism Issue* (2003) 71-76.

“Extracts from a Story of the Wounded Self.” *Samtiden* (Norway), November, 2004.

Introduction. *The Bostonians* by Henry James. Barnes and Noble Classics, 2005.

“Variations on Desire: A Mouse, A Dog, Buber, and Bovary.” *Conjunctions* 41 (2007) 213-221.

“Excursions to the Islands of the Happy Few” (on expert culture). *Philoctetes: The Journal of the Philoctetes Center for the Multidisciplinary Study of the Imagination*, vol.1 2007.

Reprinted in *Salmagundi*, no. 166-167; Spring Summer 2010.

“My Father Myself.” *Granta* 104 (2008): 56-75.

“Look Away.” *New York Stories: The Best of the City Section of The New York Times*. New York: New York University Press, 2005. 135-138.

Introduction. “Personal and Impersonal Words.” Henry James, *The Bostonians*. New York: Barnes and Nobles Classics, 2005.

“Reflections on a More or Less Hidden Being.” *Contemporary Psychoanalysis* 46: *Special Issue on Psychoanalysis and the Media* (2010): 224-234.

“The Real Story.” *Salmagundi*, nos. 170-171, Spring Summer (2012): 35-53.

“Three Emotional Stories: Reflections on Memory, the Imagination, Narrative and the Self.
Neuropsychanalysis 13 (2), 2011 (with peer review: Vittorio Gallese, dept. of neuroscience,
University of Parma and Richard Kessler, Adults and Children with Learning Disabilities, Inc.
New York)

Flashbacks *New York Times*, Sunday Review, Feb. 18, 2012

“Freud’s Playground” *Salmagundi*, nos. 174-175, Spring Summer (2012): 59-78.

BLOGS:

New York Times: Migraine: Perspectives on a Headache.

“Lifting, Lights and Little People.”

“Curious and Curiouser”

“Arms at Rest.”

New York Times: All Nighters (on insomnia).

“Failing to Fall.”

“What is Sleep?”

“Nightlights, Blankets and Lullabies.”

“Reliving the Crash” Flashbacks (on anxiety), shorter version also published in Sunday Review
of the *New York Times*. Feb. 18, 2012.

Links at sirihustvedt.net

“Notes on Seeing” www.nomadikon.net/contentitem.aspx?ci=125

TRANSLATIONS: (from the Norwegian)

Six poems by Tor Ulven from *Vanishing Point*. *Writ*, no. 18, 1986.

With David Mc Duff. Geir Kjetsaa, *Fyodor Dostoyevsky: A Writer’s Life*. New York: Viking,
1987.



Translation editor, *Fragments for a History of the Human Body*. Eds. Jonathan Crary, Michel Feher, Hal Foster, Sanford Kwinter. Three volumes. (New York: Zone, 1989)

Selected LECTURES and CONVERSATIONS:

Guest lecturer at the New York Studio School: 2000, 2003, and 2007.

“When the Protagonist is a Psychoanalyst: An Exploration of the Relationship Between Psychoanalysis and Literature” Fifth Annual Lecture, The Friends of the Newman Library, Baruch College with the Postgraduate Center for Mental Health Library Advisory Committee. November 4, 2005.

Portland Arts & Lectures. Conversation with Paul Auster, January 24, 2006.

Gallery talk on Kiki Smith. The Walker Art Center, Minneapolis, March 9, 2006

“Looking at Painting.” Museo de Arte Latinoamericano de Buenos Aires: MALBA, Buenos Aires, Argentina. April 7, 2006

“Why Goya?” Fundacion Amigos del Museo del Prado. Prado Museum, Madrid, Spain. February 8, 2007.

“The Drama of Perception: Looking at Morandi.” Sunday Lectures at the Met. Metropolitan Museum of Art, New York City. September 21, 2008.

Conversation with psychoanalyst Beverley Zabriskie about Jung’s *Red Book*. *The Red Book Dialogues*. The Rubin Museum of Art. New York City, October 26, 2009.



“Embodied Visions: What Does it Mean to Look at a Work of Art?” The Third Annual Schelling Lecture. Akademie der Bildenen Künste (The Academy of Fine Arts) in Munich, Germany. January 27, 2010.

Conversation with the Harvard neuroscientist Hans Breiter. *Brain Wave* series at Rubin Museum of Art. March 10, 2010.

Inaugural lecture in series: *Neuro Culture: Body and Brain in Cultural Perspective*. CUNY Graduate Center for the Study of Women and Society. New York City, September 28th, 2010.

“Three Emotional Stories, ” a lecture given at Pain, Poetry and Perception: A Symposium on the Convergence of Neuroscience, Literature, and Psychoanalysis at Georgetown University. Jointly sponsored by The Baltimore Washington Center for Psychoanalysis and the Department of Psychiatry Georgetown University Hospital. (With Joseph LeDoux and Michael Jasnow) Georgetown University. October 30th, 2010.

“Freud’s Playground: Some Thoughts on the Art and Science of Subjectivity and Intersubjectivity.” The 39th Annual Sigmund Freud Lecture. The Sigmund Freud Foundation, Vienna. May 6th, 2011.

Conversation on stage with Antonio Damasio at the 2011, Minding the Body, Neuropsychanalysis Conference in Berlin, June 23-26, 2011 (televised for German television)

“Borderlands: First, Second, and Third Person Adventures in Crossing Disciplines” Keynote lecture at American Studies Conference. Gutenberg University, Mainz, Germany, June 4, 2012.



“Why One Story and Not Another?” The Southbank Centre Lecture. London Literary Festival. London, July 12, 2012.

“Philosophy Matters in Brain Matters.” Lecture at International Neuroethics Conference. Brain Matters 3. Cleveland, Ohio. October 24, 2012.

Forthcoming: Keynote lecture “Kierkegaard’s Pseudonyms and the Truths of Fiction” in Copenhagen on Søren Kierkegaard’s 200th birthday, May 5, 2013. (sponsored by Kierkegaard Research Center and the University of Copenhagen)

Teaching:

Graduate Assistant in English, Queens College, 1982-1985.

“Critical Perspectives,” one of four art critics teaching a course in art theory for graduate students in painting at Yale University, spring 2000.

Four “master classes” in writing, The School of the Arts, Columbia University, fall, 2001.

Distinguished Visiting Fiction Writer, New York University, June, 2004.

Translations: (from the Norwegian)

Six poems by Tor Ulven from *Vanishing Point*. *Writ*, no. 18, 1986.

With David Mc Duff. Geir Kjetsaa, *Fyodor Dostoyevsky: A Writer’s Life*, (New York: Viking, 1987)

Translation editor, *Fragments for a History of the Human Body*. Eds. Jonathan Crary, Michel Feher, Hal Foster, Sanford Kwinter. Three volumes. (New York: Zone, 1989)

Miscellaneous articles on various subjects have appeared in: *Vogue*, *Allure*, *The Village Voice*, *The New York Times*, *Black Book* (US), *The Independent*, *The Guardian*, *The Observer*, *The Times*, *The Financial Times* (England), *Die Zeit*, *Literaturen*, (Germany), *Elle*, *Liberation*, *Le Nouvel Observateur* (France) and *Dagbladet*, *Aftenposten*. (Norway) as well as other periodicals in many countries.



Translations of novels: The novels have been translated into over thirty languages.

One section of *The Blindfold* was made into a movie by the French filmmaker Claude Miller. The film, *La Chambre des Magiciennes*, won The International Critics Prize at the Berlin Film Festival. *What I Loved* and *The Summer Without Men* were short listed for *Prix Etranger Femina* for best foreign book of the year in France, 2003 and 2010 respectively. *What I Loved* was also short-listed for Waterstone's Literary Fiction Award in England and the Barcelona Bookseller's Award in Spain. It won the Prix des libraries du Quebec in Canada for best book of 2003.